

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Ahrens, Henry, Houseother names/site number Divan-Wojnar House

2. Location

street & number 212 East University Avenuecity or town Champaignstate Illinois code IL county Champaign code 019 zip code 61820

<input type="checkbox"/>
<input type="checkbox"/>

not for publication

vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register determined not eligible for the National Register removed from the National Register other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
1	0	objects
3	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic-Single Dwelling

Domestic-Secondary structure, carriage house

Current Functions

(Enter categories from instructions.)

Domestic-Single Dwelling

Domestic-Secondary structure, carriage house

7. Description

Architectural Classification

(Enter categories from instructions.)

Late Victorian-Queen Anne

Materials

(Enter categories from instructions.)

foundation: Limestone

walls: Clapboard

roof: Slate; wood shingle

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Henry Ahrens House, designed in 1893 by local architect Seely Brown, is located at the east edge of downtown Champaign and three blocks from the historic Illinois Central Railroad tracks. It is sited on the northwest corner of East University Avenue and North Third Street; East University Avenue is a busy thoroughfare and one of the main connecting routes to Urbana. North Third Street is a quiet residential street with only one house facing onto this block. The irregular-plan, two-and-one-half story Ahrens House is a quintessential Queen Anne style residence of frame construction. Its limestone foundation supports clapboard walls with corner, frieze, and water table boards; decoratively shingled gables; a wrap-around front porch; double-hung and stained-glass windows; and slate and wood shingled roofs. An original compatible historic frame carriage barn is sited to the rear of the property, along an east/west alley and the original wrought-iron fence delineates the south and east property lines. The nomination consists of two contributing buildings, the house and barn, and one contributing landscape object, the wrought-iron fence. All three elements are in excellent condition and retain a high degree of integrity.

Narrative Description

The Ahrens House is the last single-family, owner-occupied house along East University Avenue, a predominantly commercial thoroughfare that once was lined with numerous single-family residences. Facing south toward East University Avenue, the house is surrounded by commercial enterprises. Directly across the avenue are two adjacent one-story modern commercial buildings currently housing restaurant supply and photographic companies; to the immediate west and abutting the property line is a tall one-story garage-type building (Arrow Ambulance Company). Across Third Street is a large paved parking lot for a commercial building further east (U-Haul Rentals). Diagonally across the intersection, on the southeast corner, is a large historic single-family house that has been converted to multi-family with an enclosed front porch; sharing its large lot is a second smaller historic dwelling. Adjacent to the smaller house, to the east, is a commercial building. Behind the Ahrens House and north of the alley is a vacant lot while across the street from the lot is a single-family, owner-occupied house that faces North Third Street. The Ahrens House occupies a corner lot that is delineated on the south and east by an original wrought-iron fence. On the west side of the lot is the blind side elevation of the adjacent commercial building and its rear parking area (fenced from the Ahrens lot) along with four mature trees on the Ahrens lot. The carriage barn extends the length of the north alley. Foundation plantings and a small garden area in the rear yard are the extent of the house's landscaping, although mature trees are located along the two parkways. In the rear yard, between the house and carriage barn, are a historic concrete pond and wood trellis. Concrete sidewalks lead up to the main (south) and east side porch entries from the street parkways; at the street end of the east parkway are an original stone hitching post obelisk with tie ring and a large stone carriage step. A curving concrete sidewalk from the east porch entry sidewalk around the house's northeast corner to connect with a rear carriage barn sidewalk; it continues to the house's northwest corner where it returns south to the basement bulkhead. The rear sidewalk runs north to the carriage barn with an extension west to the chicken coop door; a curving sidewalk extends from the driveway fence gate to the rear sidewalk. A covered cistern is to the southeast of the rear porch.

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Exterior

In 1893, Seely Brown designed this two-and-one-half-story irregular plan house in the Queen Anne architectural style. The house sets on a graduated limestone foundation with prominent convex mortar joints; a wood water table with drip cap is above. Slate shingles cover the complex hip and gable roof, while wood shingles are used on the roof of the front porch. Original roof cresting with curved end pieces adorns the main ridges. Original clapboard siding sheaths the house that also has return bead corner boards and narrow frieze boards. The L-plan main (south) elevation has two wide bays. On the west is a lower projecting gable pavilion whose first story has a wide triple window unit consisting of one-light double-hung windows flanking a large fixed one-light sash with stain-glass transom. Above the window unit is a very shallow bell-cast wood-shingled hood. As with most all of the wood-shingled elements on the house, the shingle pattern of the hood is varied with a starter row of square shingles, two rows of octagonal shingles, three rows of round shingles, and three rows of diamond shingles. A wood stringcourse extends from the hood, which is also set below the continuous sill of two adjacent second-story, one-over-one-light double-hung windows; the windows' continuous lintel is set directly below the narrow frieze board. In the pavilion's gable are two small, paired square one-light windows surrounded by octagonal shingles and narrow rake boards. The recessed entry bay has an Eastlake-style one-light door with a twelve-light-over-one panel storm door to the west in the reentrant corner. A double-hung window is to the east and on the second story is a centered window positioned below the frieze. Recessed on the main roof and above the large clipped roof slope is a blind roof gable with diamond-shaped shingles and decoratively incised rake boards. Ornamenting the façade is a Queen Anne style L-plan rounded corner porch with seven decoratively turned columns and two pilasters. Flanking the columns are curved braces with a circle motif; between the braces are scallops and half-circles below the narrow frieze board. The porch has a wood deck and low lattice apron and a curved wood-shingled roof. At the west end are two wood steps to the entry that is delineated by a blind roof gable with a varied shingle pattern: two square rows, two octagonal rows, two round rows, and two diamond rows. This gable is without cresting.

The east elevation has three unequal bays including a projecting center lower gable roof pavilion with cut-away bay. Returning on the east elevation, the L-shaped porch dies into the south side of the cut-away bay with a secondary entry that is also reached by two wood steps. Below the porch, the wall is blind, while on the second story set directly over the porch's roof and in the pavilion reentrant corner is a half-round stained-glass sash. The center pavilion's cut-away bay has the entry to the south, a very large fixed one-light sash in the center (east, a two-light basement sash is below) and a double-hung window on the north. A single decorative corner bracket with drop is on the north. Centered on the second story are two adjacent double-hung windows with a single sill and lintel set below the frieze. The gable is similar to the south pavilion's gable with two small square one-light windows, rake boards, and diamond-cut shingles. On the north end, the house is one-and-one-half stories with a steep cat-slide slope extending to the off-center (west) ridge. A single off-center (south) double-hung window faces east with a wide gable roof dormer above. The dormer has clapboard cheeks, two adjacent double-hung windows, and gable shingles (square shingle starter row, single row of octagonal shingles, and two rows of diamond and round shingles). Cresting decorates the ridge. In the basement are two two-light basement windows.

The west elevation also has a center projecting gable roof pavilion with cut-away bay. This bay, however, has double-hung windows on both sides (facing north and south) and a raised rectangular fixed one-light sash in the center facing west. There is also a center two-light basement window. Both corners have similar brackets with drops, and the second story is also similar with two adjacent windows. The shingles in the gable, however, are round, but the remaining details are similar to the east pavilion's gable. To the north and south of the pavilion

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are double-hung windows on each story and single two-light basement windows. The stringcourse extends along the length of this elevation. In the deeply recessed northwest corner is a metal basement bulkhead with single double-hung windows above on the first and second stories.

The north (rear) elevation is the most complex of the house's elevations and includes the main house block and a lower two-and-one-half story, full-width gable roof wing. The wing's gable is offset to the west with the steep cat-slide slope extending down the east side of the wing. On the wing's first story is a one-story projecting square pavilion off-center to the west. This small pavilion has a single double-hung window. To the east of the pavilion is a projecting flat roof porch that extends to the east end of the wing. The porch has three turned posts, two pilasters and decorative curved braces and scallops similar in detail to the front porch; there is a narrow frieze and overhanging boxed eaves. Also similar to the front porch are the wood deck, lattice, and west end wood steps (three) with modern metal railings. However, this porch has a tall balustrade with a wide paneled base and tall lattice screen top. The porch's flat roof sets below a wide slate pent roof that extends from the east corner of the wing to cover the one-story square pavilion. On the second story of the wing, centered below the gable, is a double-hung window covered by a casement-style opaque screen. The gable is similar to the other pavilion gables with paired square one-light sash and round shingles. There is also a brick interior end chimney with decorative cap. The wing substantially covers the main house block, however, a single double-hung window faces north on the second story of the east pavilion and a wide roof gable sets behind the wing. This large gable has a center six-light window and varied shingles: two rows of butt shingles, four rows of staggered butt shingles, twelve rows of round shingles, two rows of butt shingles, and seven rows of staggered butt shingles. A second similar interior end chimney is centered over the gable.

Interior

The Queen Anne details of the exterior continue on the interior of the Ahrens House. Entry to the hall is through the one-light-over-two-panel south elevation door. To the east of the doorway is a handsome oak staircase, to the west are four-panel pocket doors to the parlor while straight ahead (north) is a four-panel door to the sitting room. The staircase has an L-plan with a landing in the northeast corner below a raised half-round window. At the base of the stairs is a tall square newel post with chamfered edges and a flat cap; atop the cap is a raised round finial with recessed base, larger center section with reeding, and a ball top. Similar, but smaller newel posts are at the landing and top of the staircase. Double urn-shaped balusters ascend the staircase. At the landing is the half-round stained-glass window consisting of a yellowish field with blue jewels, a large blue and white anthemion-based center, and flanking curved red waves with green jewels; the border is brown glass.

The most striking element of the hall, which is repeated in the formal rooms of the first story, is the original Lincrusta-Walton type wall and ceiling decoration. Elaborate wainscoting topped by a reeded Lincrusta-Walton chair rail encircles the hall and rises up the staircase to the second-story hall. The dado base of the wainscoting consists of a running paterae course below a tall tripartite field. Alternating rectangular panels (a three flower paterae panel or a center daisy with flanking clover and suns) comprise the base of the field. The large center field also has alternating panels with a flower, large corner sunburst and clouds panel over the triple paterae. Over the daisy panel are tripartite panels with a center strawberry vine panel flanked by narrow intertwining vine panels. At the top of the field, the alternating panels have a bird motif over the strawberry panels or a double butterfly motif over the sunburst panels. A plain dado rail separates the field from a wide band set below the chair rail. This band has alternating acanthus and foliated oak leaf patterns.

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A three-part heavily embossed Lincrusta-Walton cornice decoration also encircles the hall. Set between upper and lower moldings, the wide bottom course has four circular patterns joined by intertwining foliation; the narrower center band is slightly curved for a cove effect and has an anthemion and palmette derived pattern; the wide flat ceiling border repeats the lower circular pattern. Pine woodwork throughout the house reflects the elegant wall decoration. Reeded baseboards die into tall reeded base blocks that support vertical reeded pilaster casings with head blocks. The head blocks have center circles surrounded by four geometric "X"'s. Window surrounds have the same patterns. Original ceiling light fixtures remain throughout the house. The hall's fixture is a simple droplight.

The formal parlor is located in the southwest corner. Centered in the south wall is the large three-part façade window with its stained-glass transom. This transom has a quatrefoil center (beveled with yellow borders) with a center red jewel and flanking brown tongues set between blue semi-circles; the ends are brown and yellow with blue jewels. The parlor's wide Lincrusta-Walton cornice is similar to that of hall with the same tripartite divisions and patterns. A metal pendant light fixture is centered in the ceiling and has four hanging etched-glass globes. From the parlor, entrance to the dining room is through pocket doors on the north wall. The dining room has both a Lincrusta-Walton wainscot and cornice. Its wainscoting is similar to the hall including the chair rail. However, the very wide tripartite cornice has an embossed foliated and beribboned swag between two moldings. The center course is curved to mimic a coved ceiling with arabesque geometric designs, while the upper course is foliated with three integrated designs of a boy with a horn, a fish tail, and flowers. On the west wall is the cut-away bay with two side windows flanking the center raised rectangular window. The north wall has a door to the kitchen (northeast corner) and the east wall has pocket doors to the sitting room. A small crystal five-arm candle chandelier is centered in the room.

Opposite the dining room's cut-away bay is the sitting room's cut-away bay. However, this bay has a large fixed center window flanked by a double-hung window on the north and a one-light-over-two panel door to the front porch on the south. The south wall has a center closet (opening under the staircase) and the door to the hall; the west wall has pocket doors to the dining room, while the north wall has a door to the northeast corner bedroom. In the center of the room is four-arm pendant light fixture with glass tulip globes. The focal point of the sitting room is its fireplace that is angled in the northwest corner. According to family tradition, a German immigrant carved the mantel, which has a tall shelf flanked by slightly projecting corner posts that extend above the shelf.¹ The posts set on plain bases and have elaborate intertwining carving in their full-height recessed panels. The tops of the posts are flat. The overmantel extends to the height of the doors' corner blocks and has a large center beveled mirror. Flanking the mirror are "pilasters" which have carving similar to that of the lower posts. At the top of each pilaster is a plain architrave, a wide frieze with a carved anthemion, and a plain cornice. Centered over the mirror is a long rectangular panel that compliments the side carvings. Surrounding the fireplace opening are rectangular blue tiles in a basket weave pattern with the upper corners having large square tiles embossed with center laurel wreaths; unfortunately, the centers of the wreaths have lost their glazing resulting in exposed light brown clay. The tile hearth has similar blue tiles, but with the addition of a center band of decorative Art Nouveau-style blue tiles. Like the other formal first-story rooms, the sitting room also has a wide three-part decorative Lincrusta-Walton cornice. Set between upper and lower moldings and upper and lower chevron with beads moldings is a wide heavily foliated frieze with kissing birds and feathered plumes. The narrower cove has flowers and anthemion type decoration, while the flat ceiling section has intertwining grape/strawberry vines.

At the rear of the house are the kitchen, a bedroom and a half bathroom. From the dining room, entrance to the kitchen is along the kitchen's south wall. Immediately to the west of the entry is the staircase to the basement.

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The kitchen has modern vinyl flooring and a modern fan/light fixture; the woodwork, which matches the rest of the house, is painted. Tall bead board wainscoting lines all the walls, including the pantry area which projects in a small separate room on the north. A wide chimneystack (with blocked stove chimney hole) is centered on the north wall with a window to the west and the pantry entry to the east. A second window is on the west wall with a secondary staircase to the second story in the southwest corner. To the east of the pantry entrance is a door to a narrow enclosed service hall/vestibule. This service area has clapboard walls and a wood floor; the rear door is at the north end. In the small pantry, a modern sink and counter is along the north wall with a small double-hung window centered over the sink; open shelving is on the east and west walls. The service staircase is lit by a double-hung window; it has winder steps at its base and then a steep straight run to the second story.

In the northeast corner is a bedroom with attached half bathroom. The woodwork in this room is also painted; it matches the rest of the house, but has only a high picture molding. A double-hung window is on the east, and there is a door to the sitting room on the south. Interestingly, Mr. Ahrens' large and ornate safe remains in this room. On the north, the bathroom has a pedestal sink and toilet on the west wall; bead board wainscoting covers the walls.

On the second story, three bedrooms/chambers, an alcove sitting room, and corridor open off of the central stair hall, which continues the wainscoting and cornice of the first story. Woodwork on this floor matches that of the rest of the house, but is painted. A small rectangular-shaped alcove sitting room is in the southeast corner, near the top of the stairs. This room is without a light fixture and has only a single double-hung window facing south. At the west end of the room is a full-width opening (closed by portieres) to the southwest corner bedroom. The bedroom has two windows facing south, one window facing west, and a closet on the northwest. Its pendant light has three chain drops. Centered on the west side over the dining room is a bedroom with two windows facing west, a closet by the door, and a similar three chain drop pendant light fixture. On the opposite side of the hall, over the sitting room, the bedroom has two windows facing east and a single window in the northeast corner; its closet is to the north of the door. A three-bulb light fixture is flush with the ceiling. A door separates the south stair hall from the corridor that leads past the attic access door (east) and the secondary staircase doorway (northwest end) to a historic northwest corner kitchen/chamber and northeast corner bathroom.

The second-story kitchen has a continuation of the main kitchen's chimneystack centered on the north wall. A historic sink is to the east of the stack; it is a small porcelain wall-hung single basin with a removable drain board (supported on wood legs) attached on the east. A double-hung window is over the sink. A long narrow closet/pantry is located in the northeast corner and has a shelving unit on the north and bracketed shelves on the south. The ceiling of this pantry follows the steep angle of the cat-slide roof section; its flooring is wide planks. Flooring in the kitchen is historic linoleum. Like the other rooms on the floor, the walls have only a picture molding and the woodwork is painted. The house's original bathroom has a claw foot bathtub in its northeast corner, a toilet to the northwest, and a porcelain wall-hung sink to the west. A built-in linen storage cupboard is in the southeast corner facing the room's entry. This cupboard has two two-panel doors in its upper section and a single two-panel door and three drawers in its lower section. The two dormer windows are located to the north of this storage unit above the bathtub.

Attic access is from the corridor and its staircase is similar to the secondary stairs with three winder steps and a straight run. The stairs open into the center of the attic; a bead board balustrade protects the three sides of the stairs. Open in plan, the attic has wide wood flooring, a single one-light window in the north gable, and paired one-light windows in the east, west and south gables. A brick chimney is directly to the north of the stair balustrade and is canted to exit through the roof ridge; it is also set directly in front of the main north gable's

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six-light window. Basement access is via either the kitchen staircase or through the northwest corner bulkhead. The basement has a very low ceiling and concrete or brick flooring. The limestone foundation is visible; various brick piers and walls support the upper stories. The bulkhead opens onto an enclosed interior wood staircase with a security door at its base. Most of the north third of the basement is open, while the southern section is divided into four rooms. In the southeast corner is a storage area that has an open slat wall between it and the southwest corner room, which was the coal room. Coal is still piled in this room.

Carriage Barn

A historic one-and-one-half story, clapboard (with corner boards), clipped gable roof carriage barn with chicken house wing is a contributing building to this nomination. The at-grade carriage barn sits at the rear (north) end of the property on a concrete foundation adjacent to an east/west alley and along Third Street. Entry to the carriage house is via a short concrete drive from Third Street and through wide center double swing barn doors. Each door has double "X" design and there is a simple wood surround; all of the carriage barn's doors have a similar design. Above the entry, in the attic space, is centered a small two-vertical light window that is flanked by applied decorative wood circles with center "X's." A narrow stringcourse continues as the sash lintel and separates the carriage barn's clapboard body from the round-shingled clipped gable. The gable has a narrow rake board. The barn's south elevation (facing the house) has a center pedestrian door and a raised square one-light window to the west. A lower wall gable is centered above the door and has similar round shingles and a square one-light window. Attached to the rear/west end of the carriage barn is a small recessed one-story gable roof wing that was used as a chicken and pigeon house. It has an off-center (to west) pedestrian door with flanking raised square one-light windows. An opening for chicken egress is low and to the west. The building's long north elevation provides access to the barn and wing directly off the alley. A pedestrian Dutch door is at the east end of the barn adjacent to the corner board, while a single large (two double "X" designs) exterior sliding door is at the west end. A small square delivery door is set directly at the west end of the sliding door's track with a larger square delivery door placed above in the attic area. On this elevation the west wing is continuous with the carriage barn and has a narrow pedestrian door at its west end and two small square solid doors set to the east and directly below the narrow eave. The wing's west elevation has a small square one-light window to the north, while the barn's decorative clipped gable is similar to its east gable. The wood-shingled roof of the carriage barn has a tall narrow square cupola centered on its gable ridge. The cupola has a metal base, louvered vents on all four elevations, and a tall hip roof with scalloped wood shingles. A decorative arrow weather vane is attached to the apex.

The interior of the carriage barn is quite simple and appears original, except for the addition of a concrete floor. It is one large space with a horizontal wood enclosed storage area in the southeast corner; elsewhere, the building's interior stud wall construction is exposed. Access to the attic storage space is via a rectangular opening in the ceiling; there are no stairs. The interior of the chicken house is quite original with a wood and the wood dividing remnants of the coop.

Fence

A striking feature of the Ahrens House property is its original wrought-iron fence that extends along the south and east property lines to the carriage barn where it turns west to die into the barn. The handsome fence is divided into sections between square posts set on the diagonal and topped by finial caps; the posts are open hand have three tiers of "lacey" decoration. Short diagonal braces on the inner/yard side supply additional support. Solid secondary support posts with simple open spear finials are interspersed along the fence's length. Fence

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sections are composed three narrow horizontal rails supported on tall "arrow" verticals alternating with short "arrow" verticals. Above the shorter verticals and attached to the taller verticals is a simple "garland" of paired kissing birds below a small cross. Square posts flank each of the three gates, one at each sidewalk to the house. Each gate has the same horizontal and arrow verticals with garland pattern, but is also topped by a center swag-type decoration. The fence is engraved "F.A. Colver & Co., Frankfort, Ind."

Integrity

Aside from minor updating of the kitchen, bathrooms, and furnace, the Ahrends house and its original carriage barn are virtually unchanged since their construction in 1893. An upstairs kitchen sink was added, probably in the late 1920s when two families occupied the house, but this is a minor historic change from the original. In 1987, the exterior of the house underwent necessary repairs, which followed the *Secretary of the Interior's Guidelines for Rehabilitation*. The work included application of historic paint colors and the repair of the original fence. Minor rebuilding of the foundation was undertaken, but such care was taken that the foundation stones were numbered upon removal and replaced in their exact locations; mortar and pointing style were also carefully matched. A concrete floor was also poured in the carriage barn and its cupola was replicated from photographs. The current owner, Mrs. Marilyn Divan Wojnar, takes great pride in her house and its original integrity to a degree rarely seen in private ownership.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1893

Significant Dates

1893

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Brown, Seely, architect and builder

Period of Significance (justification)

The period of significance for the Ahrens House is the date of construction, 1893.

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Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Henry C. Ahrens House was constructed in 1893 from the design of prominent local architect Seely Brown, who mostly likely was also the contractor. Brown chose the Queen Anne architectural style for this residence. The dwelling, an excellent local example of the style, reflects Brown's choice in its asymmetrical plan, complex roof shape, wrap-around corner porch, projecting pavilions and cut-away bays. Variety, a hallmark of the style, is conveyed through the use of clap-, corner, and frieze boards and through four different wood shingles patterns. Additional Queen Anne style elements found on the house include a variety of windows and the porch's ornate decoration. The Ahrens House fulfills the requirements of Criterion C: Architecture for listing in the National Register of Historic Places through its architectural style and high degree of integrity as no significant alterations have been made to the property since its construction. The nomination consists of three contributing elements: the Ahrens House along with the original carriage barn and original wrought iron fence. The period of significance is 1893, the year the house was constructed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History

The City of Champaign owes its existence to the charter granted by the state legislature in 1851 to the Illinois Central Railroad Company for the building of a new railroad the length of the state. The route selected through Champaign County, established 1833, ran two miles west of the existing town of Urbana and was chosen for engineering and economic reasons, as it did not require cutting rough moraines or crossing rivers.² The railroad was offered the land under consideration for its line and twenty acres for a depot by its owner, Col. Matthew Wales Busey. Subsequently, in 1853, the area west of the tracks to Neil Street was platted by the Illinois Central and was legally regarded as the "Railroad Addition to Urbana" and popularly as West Urbana. The railroad actually reached West Urbana in 1854 and within a year there were commercial buildings in the area and the population was over four hundred; by the end of the next year the population was over twelve hundred. On April 17, 1857, West Urbana was organized as a village and in 1860 a vote was taken to incorporate the village as the City of Champaign; the population at that time was 1,727.³

Early residences in the city were located near the railroad tracks and the downtown that grew up beside the tracks. Merchants and businessmen lived in close proximity to their businesses with only a few wealthy families locating near West Side Park, sited about six blocks west of downtown. Gradually more families moved to the 300-800 blocks of West University, West Park, and West Church streets and built large Queen Anne and Italianate style dwellings. Initially, Col. Busey continued to own all the land east of the railroad, but after his death in 1852 the Master in Chancery, T.R. Webber, subdivided the land. With the subdivision, development rapidly occurred east of the railroad tracks with the First Congregational Church built in 1855 and the Cattle Bank in 1857. The first two blocks east of the tracks along University Avenue were primarily commercial in nature, although some residential structures were interspersed. By 1887 the zero and 100 blocks were exclusively commercial with residential buildings extending from the center of the 200 block further east. A convenient division was supplied by the Boneyard Creek, which meanders from north Champaign to Spring-

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field Avenue where it turns eastward toward Urbana. The creek divides the 200 block of University Avenue and by the 1890s a large greenhouse complex was located on the west side of the creek with large houses on the east side. The 1909 and 1915 *Sanborn Fire Insurance Maps* show the 200 block of University Avenue with the greenhouse complex to the west and three large dwellings to the east; the south side of the block had four dwellings. The 300 block was completely residential except for the large St. Peters (later St. John's) Evangelical Lutheran Church located at the northeast end of the block. A street railway ran along University Avenue from downtown to Third Street where it turned south. Tracks also continued east to Wright Street (the boundary between Champaign and Urbana) and the university district. By the time that the Ahrens House was constructed in 1893, the neighborhood was established.

Ahrens Family

The Ahrens House was built in 1893 by Henry C. Ahrens, a prominent Champaign businessman, and it has remained connected to the Ahrens family since its construction. Henry Ahrens, born in Oldenburg, Germany in 1837, acquired his education in German public schools. From the age of fifteen to twenty-eight, Ahrens worked as a sailor, as had his father, and traveled to the Black Sea, the Mediterranean, all the Eastern seas and straits, the southern seas, the gulfs around the West Indian islands and America. In 1860 he was at a United States port when he left his German vessel and joined the U.S. Navy for Civil War service on the ship Albany. He retired as a sailor in 1864 and joined a New York City wholesale importing business of liquors and cigars as a shipping clerk. Ahrens came to Urbana and opened a saloon in 1875, which he operated until 1879. At that time, Ahrens returned to New York and New Jersey to visit his sister and to consult a physician about his daughter Bertha, who was very ill. However, by 1880 he was back in Champaign and had opened a saloon and wholesale liquor house.⁴ The 1885 *City Directory* described his enterprise as a saloon and billiard hall located at 17 Main Street, Champaign. The 1893 *City Directory* lists him as a Liquor Dealer with a saloon and poolroom at 49-51 Main Street (the same location, but with an address change). Ahrens retired in 1898 after selling the business to August Lierman.

While living in New York, Ahrens married (1870) Anna Katharine Laun and together they had six children: Bertha, Henry A., Rosa, Anna W., and John, who died at the age of six months; a sixth child died in infancy.⁵ The family belonged to St. Peter's German Evangelical Lutheran Church, which was located just a block to the east on University Avenue from the residence. Mr. Ahrens was also a member of the Druids, Grove No. 45 of Champaign and was an active Republican, although he never held elected office.⁶ Mrs. Ahrens died in 1902. Henry Ahrens died of pneumonia in the house he built at 212 East University Avenue in 1910. His estate, worth \$80,000 in personal property and real estate, was divided amongst his heirs. Henry A. Ahrens received the saloon building at 49 Main Street, Rosa A. Kruse received a building lot and a residence at Washington and Market streets, Bertha received the commercial properties at 53 and 55 N. Walnut Street (now 313-315, burned 1978), and Anna Ahrens Divan received a building lot and the house at 212 East University Avenue. Anna and Bertha were appointed executors.⁷

Henry and Anna Katharine Ahrens built their handsome Queen Anne house in 1893 on a lot purchased for \$7,000 from Mary Miller.⁸ Mary Strahle Miller was the sole heir of Jacob Strahle (father) and George Strahle (brother); the family had bought the property in January 1857 five years after Champaign (then called West Urbana) was established by the Illinois Central Railroad.⁹ Apparently the Strahle's built a house on the property, which burned in December 1890.¹⁰ Thus, the Ahrens purchased a well-situated lot, 212 East University Avenue, that was only four blocks from the railroad and about six blocks from Henry Ahrens'

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saloon; the University of Illinois was a number of blocks to the east. The Queen Anne style house was constructed from plans by the well-known Champaign architect and contractor Seely Brown.

Anna Ahrens Divan inherited the property from her father's estate. Anna Wilhelmina Ahrens was born in October 1880 and attended Illinois College at Jacksonville, although she graduated from the University of Illinois in 1902 with an A.B. in Literature and the Arts. She taught German briefly in the high school of Belleville, Illinois. She also attended Brown's Business College in Champaign.¹¹ In 1905 she married Walter Rutledge Divan in Vermilion County.¹² Unfortunately, Anna Divan contracted tuberculosis and died in Tucson, Arizona in March 1912, leaving the bulk of her \$25,000 estate to her husband, Walter; they had no children. However, she left the house at 212 East University Avenue jointly to Walter and her sister Bertha.¹³ Born in 1877, Bertha Ahrens suffered a severe attack of scarlet fever as a youngster that left her deaf and dumb. After an attempt by her father to have her hearing restored by visits to doctors on the east coast, Bertha was enrolled in the Institution for the Deaf and Dumb at Jacksonville, where she received educational training for eight years before returning to live with her father on University Avenue.¹⁴ Bertha continued to live in the house until her death during a visit to her niece in Chicago in 1930 at which time Walter Divan became the house's sole owner.¹⁵

Walter Divan was born in October 1882 near Ogden, Champaign County. He attended Burr Oak School and studied in Urbana and at Brown's Business College in Champaign. It was while he was at Brown's Business College that he met and married a fellow student, Anna Ahrens.¹⁶ Although he attended business school, Divan worked mainly for the Kuhn's Department Store in downtown Champaign. He was in charge of the men's department and often served as a model for men's suits. Six years after his wife's death, Walter Divan married Lillian Swick of Raymond Township (born June 1893) and the couple, after initially living in the country, came to share the 212 East University house with Bertha Ahrens.¹⁷ Lillian attended MacMurray College, Jacksonville. Walter and Lillian had one daughter, Marilyn Jean Divan, who was born in 1922. Although Walter died in 1971, Lillian lived to be almost 100 year's old. She died in her University Avenue home just before her 99th birthday (1992).¹⁸ After Lillian Divan's death, the house was inherited by her daughter Marilyn, who was educated in Champaign through her graduation from the University of Illinois in 1944; she was also a member of the Kappa Delta Sorority. Ms. Divan did two years of advanced art study at the Pennsylvania Academy of Fine Arts in Philadelphia where she met Victor Wojnar. The couple married in 1946. Due to Dr. Wojnar's extensive medical career, the couple moved to various states; however, they returned to Champaign in 1976 and lived with Lillian Divan in the house on University Avenue.¹⁹ Dr. Wojnar died in 2005, but Marilyn Divan Wojnar still resides in her family's home that, through a lateral connection, remains connected to the original owner, Henry Ahrens.

Architecture

The Ahrens House is an excellent local example of the Queen Anne architectural style and the property retains both its carriage barn and original wrought-iron fence. Prominent local architect Seely Brown designed the house and mostly likely served as the contractor. His original blueprints and handwritten specifications are in the possession of the current owner. Variety is the simplest way to summarize the Queen Anne style: steeply pitched roofs with varied roof lines from multiple gables and/or hips, wall surfaces varied with patterned wood shingles or constructed with a variety of masonry materials, asymmetrical elevations with gabled pavilions and bays, towers or turrets, windows of different types and sizes grouped in various pairs and sets, stained-glass

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windows and beveled glass doors, elaborate spindle-work porches which often wrap around facades and side elevations. A dominant front gable with incised decoration is typical.

The Queen Anne style was popular particularly for domestic architecture in the late nineteenth century, circa 1880 to circa 1910. Roots of the style may be traced to a group of English architects, including Richard Norman Shaw, who named and popularized the style. However, the style actually had little to do with Queen Anne or the more formal architecture that dominated her reign (1702-1714). Instead, the style developed from the earlier Elizabethan and Jacobean architectural periods. British examples were widely published in architectural journals and the British buildings at the Centennial Exposition of 1876 in Philadelphia were of this style. In America, early examples of the style more closely follow the English precedents with half-timbered and patterned masonry; later and more popular American examples use spindle work and classically inspired motifs in a distinctly American interpretation. *Palliser's Model Homes*, 1878, and *Comstock's Modern Architectural Designs and Details*, 1881, were among the publications of the period that featured designs and plans for Queen Anne style houses for carpenter-builders. Although generally recognized as a residential style, the Queen Anne style was also used for commercial buildings with varied brickwork, turrets, round arches and horizontal banding being among the stylistic features. Interiors of Queen Anne houses have irregular floor plans, rich woods, large stair halls and landings, pocket doors, ornate staircases, carved head blocks, complex mantels and pantries and storage spaces. Naturalistic ornament, particularly the use of sunbursts, is a favorite decorative motif.²⁰

The Ahrens House is a textbook example of the Queen Anne architectural style. Most likely architect Seely Brown consulted architectural pattern books for the latest residential fashions and designed the house accordingly. Irregular in plan, the house has a complex and varied steeply pitched slate shingle roof – both gables and hips are decorated with cresting to further enhance its height and texture. A section of the roof is further complicated by the insertion of a gable roof dormer and a long cat slide. Supporting the frame dwelling is a graduated limestone foundation with prominent convex mortar joints. Asymmetrical elevations are created through the use of projecting pavilions and cut-away bays. The dwelling is sheathed in clapboards with return bead corner boards, stringcourses, and narrow frieze boards. Decorative wood shingles, in a variety of patterns (square, octagonal, round and diamond), ornament the prominent gables. The irregular plan of the house is further emphasized by Brown's inclusion of cut-away bays on the east and west elevations and a shallow bell-cast wood-shingled hood over the façade's prominent triple window unit. Windows are varied and include the triple window unit, large double-hung sash (single and grouped), large fixed one-light sash with transom, small square sash, and a stained-glass transom and half-round sash. The L-plan porch continues to convey Queen Anne elements in its use of a wrap-around rounded corner and decoratively turned columns and pilasters. Flanking the columns are curved braces with a circle motif while between the braces are scallops and half-circles below the frieze board. Here the roof material changes to wood shingles. The details of the façade porch are repeated (turned posts, curved braces with scallops) on the rear service porch. Other Queen Anne elements are the use of decorative corner angle brackets with drops on the cut-away bays and the incised rake boards on the prominent main gable.

The interior of the Ahrens House further enhances its Queen Anne qualities. Reflecting the exterior, the interior has an irregular plan with a first story entry hall, parlor, dining room, sitting room, kitchen, and bedroom and bath. Four panel pocket doors divide the principle rooms. Tall reeded baseboards die into tall reeded base blocks that support vertical reeded pilaster casings with head blocks that are decorated with centre circles surrounded by four geometric "X"s. Window surrounds are similar. A handsome oak staircase dominates the

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spacious entry hall and has square newels and double urn shaped balusters. Illuminating the corner landing is the half-round stain-glass sash. The sitting room's angled fireplace mantel is also quite decorative with its beveled mirrored overmantel, corner posts, pilasters, and tile surround. However, the most distinctive interior Queen Anne elements are the Lincrusta-Walton type of wall and ceiling decorations. Original to the house, the decorations of the hall, parlor, dining room, and sitting room are unusual in their over one hundred year survival. These decorations are intensely naturalistic in design, a common Queen Anne characteristic. The designs include flower paterae, daisies, clovers, flowers, clouds, strawberry and other vines, birds and butterflies. The hall decoration has large sunbursts - a distinctive Queen Anne element. Additional designs include acanthus and oak leaf patterns, anthemion and palmettes, fish tails, boys with horns, faces, kissing birds, and feathered plumes. These naturalistic design motifs are repeated on the exterior in the original wrought-iron fence that also has kissing birds and arrow topped supports.

Henry Ahren's residence was so admired that a short description of it was included in a 1900 biographical record of prominent Champaign County residents, "... he owns a beautiful home at the corner of East University avenue and Third street, erected by him in 1893, and supplied with all modern conveniences, being heated with hot water, lighted by electricity and gas, supplied with hot and cold water, bath, etc." Today the original light fixtures remain, as do the radiators. Some original plumbing fixtures (claw foot tub, wall hung sink) also remain.

Architect Seely Brown

Seely (also spelled Seeley) Brown, the architect for the Ahrens House, was born 25 June 1832 in New Canaan, Connecticut. He was educated in New Canaan and Stanford, but at an early age he was apprenticed to a contractor through whom he learned the carpentry trade. In Connecticut he worked as a contractor at the same time that he was learning architectural design. Four years after the village of West Urbana (Champaign) was established in 1852, Brown was establishing his architectural practice. He returned east in 1857 to marry Ms. Hannah Louisa Hanford with whom he had five children. Hannah Louisa Brown died in 1903.²¹ Besides being a well-known architect, Brown was one of the best-known Masons in the state, rising to the thirty-second degree and belonging to every branch of Masonry possible. Brown died in his home at 411 West University Avenue (razed) in 1915; two sons survived him, three other children predeceased him. His son, Frank M. Brown, helped his father in his construction business and graduated with an architecture degree from the University of Illinois; however, he entered the real estate loan business instead of practicing architecture.²²

An advertisement in *Lothrop's City Directory of 1870-71* noted that Seely Brown had twenty years of experience. He advertised that he was a "Practical Architect & Builder;" did "Plans, Drafts, Specifications and Estimates;" "Contracts Taken, Superintending Done, and none but First Class Workmen Employed." There were fourteen personal references listed in the advertisement. Brown is known to have designed the first Champaign City Hall and Fire Department, 1889, and its addition in 1914. Col. W.N. Coler's large mansion at 501 West Church Street was also designed by Brown in 1870 (razed, 1955) as were two large Italianate houses on South State Street, the Harwood-Solon House (1867, National Register listed) and the Scott House (1871, razed 1914). Brown also designed the Willis-McKinley House on University Avenue (razed, 1930).²³ Mr. Brown's obituary described him as "the foremost architect of this community and is credited with having built and remodeled hundreds of the good residence and business blocks in Champaign and other cities in Central Illinois."²⁴ And "He drew the plans for practically every one of the older business houses in this city and for many of the residences. For a great number of years he was considered the best architect in this county."²⁵

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Comparables

The City of Champaign has few surviving examples of Queen Anne architecture, especially located east of the railroad tracks in the vicinity of the Ahrens House. Two prominent examples on the west of the tracks are located at 201 North Elm Street and at 403 West University Avenue. These two buildings are quite likely Seely Brown designs, but documentation to that end has not been found. An eastern example is at 105 South Third Street, a block south of the Ahrens House.

201 North Elm Street (Mattis House, 1883) is a large irregular plan, two-and-one-half story frame residence with a complex gable roof. A prominent hip roof tower projects upward on its north elevation and a large porch wraps around its southeast corner. Large gable pavilions, bays and oriels project and a variety of windows, including stained glass, enhance its Queen Anne qualities. Paired brackets ornament the house's overhanging boxed eaves. Painted white, the house dominates its location on the north side of West Side Park. The lot includes a large brick, two-story outbuilding, converted to garage use and surrounded by a parking lot. Although currently used as a funeral home, the house still conveys the essential qualities of the Queen Anne architecture style and is worthy of National Register listing. It is a listed Champaign landmark.

Also facing West Side Park, the house at 403 West University Avenue (circa 1895), is of frame construction that is sheathed in clapboards with corner and frieze boards. It is two-and-one-half stories with a projecting gable pavilion to the west and a blind recessed square tower on the east. A spindle-work L-plan porch wraps around the northwest corner's projecting pavilion. In the central reentrant corner is a second-story open porch.

A third example, located at 105 South Third Street, has an irregular T-plan with a prominent center projecting gable pavilion; a square tower is in the south reentrant corner. An elegant spindle-work porch wraps from the tower, across the pavilion to the east side. The house is sheathed in asbestos shingles below the hip and gable roof although the original ornate window heads are still visible. Windows are generally one-over-one-light double-hung sash, but a raised Queen Anne style square sash is located in the tower near the front entry.

Summary

The Ahrens House is an excellent local example of the Queen Anne architectural style that is unique in having its original carriage barn and wrought-iron fencing intact. It is also one of the few surviving buildings that can be definitively linked to pioneering local architect Seely Brown. The integrity of the house is unparalleled - not only do original light and plumbing fixtures remain, but also the original Lincrusta-Walton type interior decoration. The house has remained connected to its original owner and builder, Henry C. Ahrens, through the marriage of his daughter to Walter Divan and the subsequent transfer of ownership to Divan's daughter Marilyn Divan Wojnar.

Developmental history/additional historic context information (if appropriate)

N/A

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Developmental history/additional historic context information (if appropriate)

N/A

Ahrens, Henry, House
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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Baker, Willis C. and Patricia L. Miller. *A Commemorative History of Champaign County, Illinois: 1833-1983*. Champaign: Illinois Heritage Association, 1984.

Biographical Record of Champaign County. Chicago: S.J. Clarke Company, 1900.

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Champaign County Deed Books.

Champaign County Gazette, 1 December 1890.

Champaign County Marriage Licenses.

Champaign Daily Gazette. 30 January 1915.

Champaign Daily News. 22 March 1912; 30 January 1915.

Cunningham, J.O. ed. *History of Champaign County, Illinois*. n.p.: n.p., 1905; reprint edited by Frederick A. Schlipf. Champaign County Historical Archives, 1984.

Godwin, David. *A Biographical History of Western Star Lodge No. 240 A.F. & A.M. Mattoon, Illinois*. United Graphics, 1998.

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory*. Columbus, Ohio: Ohio Historic Preservation Office, 1992.

Massey, James C. and Shirley Maxwell. *House Styles in America*. New York: Penguin Studio, 1996.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1985.

The News-Gazette. 9 November 1930; 3 December 1971; 7 May 1992; 18 February 2005.

Sanborn Fire Insurance Maps. 1909, 1915.

Stewart, J.R. *A Standard History of Champaign County Illinois*, Volume II. Chicago: Lewis Publishing Co., 1918.

Urbana Daily Courier. 27 February 1910; 3 March 1912; 11 April 1912.

Vermilion County Marriage Records, 1900-1905.

Wojnar, Marilyn Divan. Interview by Karen Lang Kummer, 13 January 2011.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other
Name of repository: Champaign County Historical Archives

Historic Resources Survey Number (if assigned):
N/A

10. Geographical Data

Acreage of Property Less than one acre

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 394705 441461
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Lot 129 subdivision of the North half of Lot 2 of the Southwest quarter, Section 7, Township 19, Range 9 East of the Third Prime Meridian.

Boundary Justification (Explain why the boundaries were selected.)

This nomination consists of the property historically associated with 212 East University Avenue, Champaign, including the carriage barn and historic wrought-iron fence, Champaign County, Illinois.

11. Form Prepared By

name/title Karen Lang Kummer, Architectural Historian

organization _____ date March, 2011

street & number 1104 Devonshire Drive telephone 217.621.7202

city or town Champaign state IL zip code 61821

e-mail Klkummer1@gmail.com

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Ahrens House

City or Vicinity: Champaign

County: Champaign County State: Illinois

Photographer: Karen Lang Kummer

Date Photographed: March, 2011

Description of Photograph(s) and number: 1 of 17

IL_ChampaignCounty_AhrensHouse01	South elevation; looking north
IL_ChampaignCounty_AhrensHouse02	West and south elevations; looking northeast
IL_ChampaignCounty_AhrensHouse03	South and east elevations; looking northwest
IL_ChampaignCounty_AhrensHouse04	East elevation; looking west
IL_ChampaignCounty_AhrensHouse05	North and west elevations; looking southeast
IL_ChampaignCounty_AhrensHouse06	West elevation; looking southeast
IL_ChampaignCounty_AhrensHouse07	South elevation; porch detail
IL_ChampaignCounty_AhrensHouse08	South elevation; façade detail
IL_ChampaignCounty_AhrensHouse09	Interior; hall stairway detail
IL_ChampaignCounty_AhrensHouse010	Interior; hall cornice/ceiling decoration
IL_ChampaignCounty_AhrensHouse011	Interior; dining room cornice
IL_ChampaignCounty_AhrensHouse012	Interior; sitting room fireplace
IL_ChampaignCounty_AhrensHouse013	Interior; sitting room cornice
IL_ChampaignCounty_AhrensHouse014	Carriage barn; south and east elevations; looking northwest
IL_ChampaignCounty_AhrensHouse015	Carriage barn; south elevation; looking north
IL_ChampaignCounty_AhrensHouse016	Carriage barn; north and west elevations; looking southeast
IL_ChampaignCounty_AhrensHouse017	Original fence

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Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Marilyn Divan Wojnar
street & number 212 East University Avenue telephone 217.352.2003
city or town Champaign state Illinois zip code 61820

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of

Endnotes

1. Interview with Marilyn Divan Wojnar by Karen Lang Kummer, 13 January 2011.
2. Willis C. Baker and Patricia L. Miller, *A Commemorative History of Champaign County, Illinois: 1833-1983* (Champaign: Illinois Heritage Association, 1984), 25.
3. Ibid., 25-26, 33.
4. *Biographical Record of Champaign County* (Chicago: S.J. Clarke Company, 1900), 100-101.
5. J.O. Cunningham, ed., *History of Champaign County, Illinois* (n.p.: n.p., 1905); reprint edited by Frederick A. Schlipf, Champaign County Historical Archives, 1984; 860.
6. *Biographical Record*.
7. "Henry Ahrens Leaves \$80,000," *Urbana Daily Courier*, 27 February 1910.
8. Mary Strahle Miller to Henry C. Ahrends, deed dated and filed 8 February 1892, Champaign County Deed Book 92, page 526.
9. Champaign County Deed Book L, age 435, dated 7 January 1857.
10. *Champaign County Gazette*, 1 December 1890.
11. Cunningham, 860.
12. *Vermilion County Marriage Records*, 1900-1905, #19047, dated 21 December 1905, page 168.
13. "Mrs. W.R. Divan Dead," *Champaign Daily News*, 22 March 1912; "Body to Come Tuesday," *Urbana Daily Courier*, 23 March 1912; "Leaves \$25,000 Estate," *Urbana Daily Courier*, 11 April 1912.
14. Cunningham, 860.
15. "Local Woman Dies on Chicago Visit," *The News-Gazette*, 9 November 1930.
16. J.R. Stewart, *A Standard History of Champaign County Illinois*, Volume II (Chicago: Lewis Publishing Co., 1918), 929.
17. Champaign County Marriage License #6133.
18. Walter R. Divan obituary, *The News-Gazette*, 3 December 1971; Lillian Divan obituary, *The News-Gazette*, 7 May 1992.
19. Victor Wojnar obituary, *The News-Gazette*, 18 February 2005.
20. Stephen C. Gordon, *How to Complete the Ohio Historic Inventory* (Columbus, Ohio: Ohio Historic Preservation Office, 1992), 91; James C. Massey and Shirley Maxwell, *House Styles in America* (New York: Penguin Studio, 1996), 127-138; Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1985), 263-268.
21. "Seely Brown Died Early This Afternoon," *Champaign Daily Gazette*, 30 January 1915.
22. David Godwin, *A Biographical History of Western Star Lodge No. 240 A.F. & A.M.* (Mattoon, Illinois: United Graphics, 1998), 34.
23. Ibid, 106-107.
24. *Champaign Daily Gazette*, 30 January 1915.
25. "Aged Resident Of City Expires," *Champaign Daily News*, 30 January 1915.

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Champaign County, Illinois
County and State

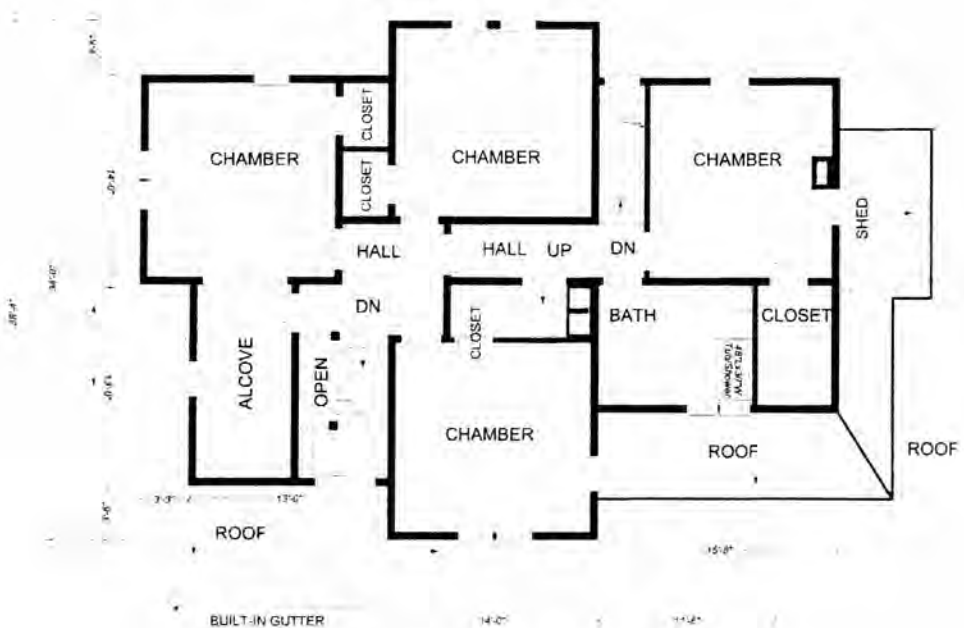


Ahrens, Henry, House
Name of Property

Champaign County, Illinois
County and State



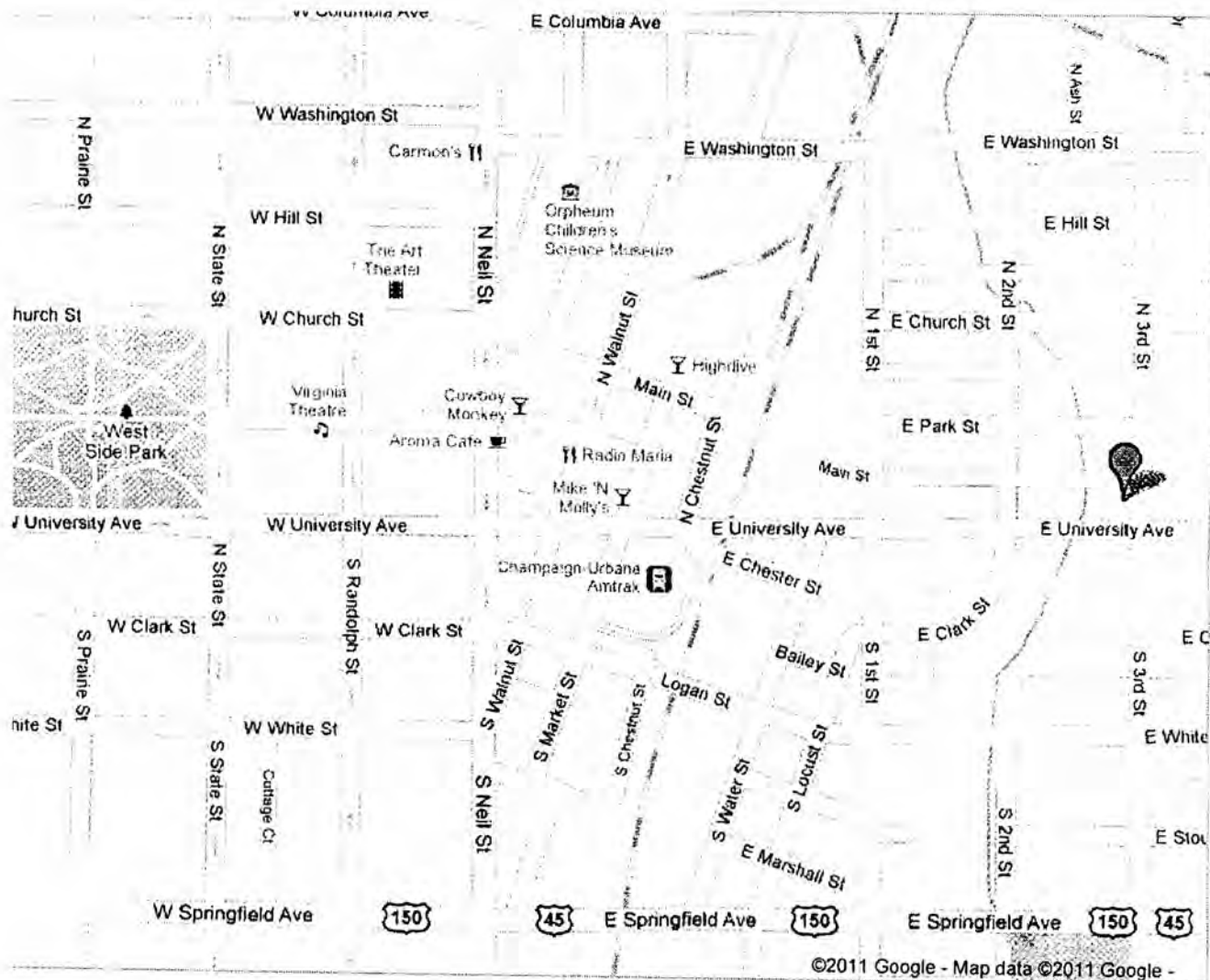
CARRIAGE HOUSE
SECOND FLOOR PLAN



SECOND FLOOR PLAN

Ahrens, Henry, House
Name of Property

Champaign County, Illinois
County and State



Location Map
Henry Ahrens House
212 East University Avenue, Champaign, Illinois









